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Skt. *mā-ti*, *mī-mā-ti* 'measure,' and, in its enlarged form, *mē-ḥo-*, *mī-*, in *mī-mī-tē*, pass. *mī-yā-tē* 'measure, measure off, measure through, traverse, consider, compare; measure out, allot, assign to; prepare, form; show, prove,' *mita*- 'measured out, equivalent to; moderate, scanty, small; estimated.'

The p. p. *mita*- may, to be sure, be for **matō-*, but the meanings are what we are most concerned with now, and whether this particular form is from *mē-* or *mī-* is of little consequence. In any case a derivative of the root *mī-* would partake of its meanings and might be used in as many different senses as the parent word. It needs no proof to show that the base *moi-no-* in Germ. **mainjan* 'mean, think; tell, declare' may be a derivative of the root *mī-*, which in Skt. means 'measure, consider; show, prove.' The base *moi-no-* occurs also in Lat. *minus* < **moīnos*- 'gift, office, duty, service, favor,' primarily 'something measured out, allotted, an allotment, portion, share;' *com-mūnis* ('sharing together'), 'common,' Goth. *ga-mains* 'sharing, common,' OHG. *gimeini* 'gemeinsam, gemein,' *mein* 'false, deceitful,' Lith. *mainas* 'exchange.' (Cf. Uhlenbeck, *Et. Wb.* s. v. *gamains*; Brugmann, *Grd.* I, 185.)

These words are referred by Uhlenbeck to a root *mei-*, *moi-*, Skt. *māyatī* 'exchange.' This, however, is the same root. Skt. *mī-* 'measure, measure out, compare' shows the original sense of 'exchange.' Similarly 'deceive' comes from 'compare, make like, imitate, counterfeit.' Compare also Skt. *mīmitē* 'measure, compare;' Gk. *μῖμεμαι* 'imitate,' *μῖμος* 'actor;' *mīmīte* 'measure off,' *mita* 'measured off, scanty, small;' *mināti* 'diminish, injure;' *mīmīlē* 'mete out, arrange, form, build;' *minōti* 'establish, build,' Lat. *moenia* 'walls,' *muniō* 'fortify.'

The base *mei-to-*, *moi-to-* occurs in Goth. *maidjan* 'change, corrupt,' ON. *meiða* 'injure,' Goth. *ga-maiþs* 'frail, feeble,' OS. *gi-mēd* OHG. *gi-meit* 'foolish,' OE. *ge-mād* 'foolish, mad,' Lat. *mūtō* 'change,' Gk. Sic. *μοῖρος* 'thanks, favor,' Goth. *maiþms*, OE. *māþum* 'gift,' etc. These words are connected by Uhlenbeck, *Et. Wb.*, and referred to the same root as in Goth. *ga-mains*, etc. To these I should add OHG. *mēta*, *miata*, OS. *mēda*, *mieda*, OFrs. *mēde*, *mīde*, OE. *mēd* 'reward, pay,' pre-Germ.

**mēitā-*. With this explanation they are, of course, to be separated from Goth. *mizdō*, OE. *meord*, Gk. *μισθός*, etc. At best the old comparison has never been satisfactorily explained, while this comparison explains itself.

Compare the development in meaning in the bases *mē-t-* and *mē-d-*: Gk. *μῆτις* 'wisdom, skill, craft; advice, plan,' Skt. *māti-* 'measure, insight,' Lat. *mētor* 'measure, distribute, traverse, estimate, consider,' *mētor* 'measure, traverse, lay out, erect,' OE. *māþ* 'measure, degree, proportion, share, rank, one's due, respect, efficacy, power, capacity;' *metan* 'measure, limit, compare, traverse,' OHG. *mezzan* 'measure, traverse, allot, give, form, compose, consider, estimate,' OE. *māte* 'insignificant, small, few, bad,' MHG. *māze* 'moderate,' *māzen* 'measure off, limit, diminish, make smaller, be moderate, refrain from, compare.' Cf. Prellwitz, *Et. Wb.* s. v. *μῆτις*, *μέδομαι*.

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GOETHE AND WORDSWORTH.

I wish to call attention to the parallelism between certain passages in Faust I, and Book iv of 'the Excursion' ('Despondency Corrected').

In 'Wald und Höhle,' which, in a position different from its present place in the poem, formed part of the 'Fragment' of 1790, Goethe's own religious nature inspires the panegyric raised by Faust to the 'Spirit Sublime,'

Erhabner Geist, du gabst mir, gabst mir alles,
Warum ich bat
Gabst mir die herrliche Natur zum Königreich,
Kraft, sie zu fühlen, zu genießen. Nicht
Kalt staunenden Besuch erlaubst du nur,
Vergönntest mir in ihre tiefe Brust
Wie in den Busen eines Freunds zu schauen.
Du führst die Reihe der Lebendigen
Vor mir vorbei, und lehrst mich meine Brüder
Im stillen Busch, in Luft und Wasser kennen.

These verses may be said to fore-shadow Goethe's evolutionary theories; their burden, however, is a nature-worshipping pantheism. There are not wanting, in German literature of the eighteenth century, veiled allusions to the universal brotherhood of all animate creatures, from the 'Irdisches Vergnügen' of Brockes to Herder's 'die Natur'; but it remained for Goethe clearly to voice this Buddhistic, rather than Christian, notion.

In Book iv of 'the Excursion' we read:

Happy is he who lives to understand
 Not human nature only, but explores
 All natures, to the end that he may find
 The law that governs each; and where begins
 The union, the partition where, that makes
 Kind and degree, among all visible Beings;
 The constitution, powers, and faculties,
 Which they inherit, cannot step beyond,
 And cannot fall beneath; that do assign
 To every class its station and its office,
 Through all the mighty commonwealth of things,
 Up from the creeping plant to sovereign Man. . . .

The result of intense nature-study, according to both poets, is not knowledge alone, but love, and devoutness.

Vergönne mir in ihre tiefe Brust
 Wie in den Busen eines Freunds zu schauen. . . .
 zeigt
 Mich dann mir selbst, und meiner eignen Brust
 Geheime tiefe Wunder öffnen sich. . . .

The 'moral' of Wordsworth's above-quoted contemplation—Wordsworth is certain not to dismiss us without one—falls in with a chief tenet of Goethean philosophy:

Such converse, if directed by a meek,
 Sincere, and humble spirit,¹ teaches love;
 For knowledge is delight; and such delight
 Breeds love; yet, suited as it rather is
 To thought and to the climbing intellect,
 It teaches less to love, than to adore;
 If that be not indeed the highest love.

Geheimnisvoll am lichten Tag
 Lässt sich Natur des Schleiers nicht berauben,
 Und was sie deinem Geist nicht offenbaren mag,
 Das zwingst du ihr nicht ab mit Hebeln und mit Schrauben.

For Goethe, reverence, 'Ehrfurcht,' was the greatest among the virtues. The reverential attitude towards the sublime in all its manifestations he praised as a privilege of man:

Das Schaudern ist der Menschheit bess'res Teil.

But the seat of Wordsworth's nature-worship is, after all, the intellect. He *admires* nature, Goethe *loves* her.

More striking yet seems to me the resemblance of two other passages, not only in contents, but this time also in poetic technique: (Faust I, 1092-1099)

Doch ist es jedem eingeboren,
 Dass sein Gefühl hinauf und vorwärts dringt,
 Wenn über uns, im blauen Raum verloren,
 Ihr schmetternd Lied die Lerche singt;
 Wenn über schroffen Fichtenhöhen
 Der Adler ausgebreitet schwebt,
 Und über Flächen, über Seen

¹ Cf. also Faust, I, 672-675.

Der Kranich nach der Heimat strebt.

.
 The soul ascends
 Drawn towards her native firmament of heaven,
 When the fresh eagle, in the month of May,
 Upborne, at evening, on replenished wing,
 The shaded valley leaves; and leaves the dark
 Empurpled hills, conspicuously renewing
 A proud communication with the sun
 Low sunk beneath the horizon.

Schröder, in his comment upon the passage from Faust, quotes a still earlier poem (of the year 1766; our passage was probably composed in 1775), wherein Goethe compares himself to a worm "der den Adler sieht zur Sonn' sich schwingen und wie der hinauf sich sehnt."

Oh! what a joy it were, in vigorous health,
 To have a body (this our vital frame
 With shrinking sensibility endued,
 And all the nice regards of flesh and blood)
 And to the elements surrender it
 As if it were a spirit! How divine
 The liberty, for frail, for mortal man
 To roam at large among unpeopled glens
 And mountainous retirements. . . .

Mood, thought, and expression alike bring up a recollection of Faust's words

Ach könnt' ich doch auf Bergeshöhen

.

Um Bergeshöhle mit Geistern schweben. . . .

It were needless to comment upon the discursiveness of Wordsworth as compared with the terseness of Goethe.

The drift, too, of Mephistopheles' half-cynical counsel to Faust in the *Witch's Kitchen* (written in 1788):

Begib dich gleich hinaus auf's Feld,
 Fang' an zu hacken und zu graben, etc.,

is in the same direction as the Sage's

Take courage and withdraw yourself from ways
 That run not parallel to nature's course. . . . etc.

* * *

Did Goethe, then, have a shaping influence on Wordsworth?

Only a few years after the publication of the Faust-fragment we find Wordsworth spending four months in the little town of Goslar, wrestling, not very successfully, with the German language. He had gone to Germany in the company of Coleridge, who was studying "the old crazy mystical metaphysics" (Macauley).

But I do not attach much importance to that question. For the analogies cited above, and for many others, I find a satisfactory explanation in the fact that all nature-poetry in the time of the Lake School was pantheistic, frankly so in some cases, though in others under a theistic cloak (see Brandes, *Der Naturalismus in England*). In view of this, it is small wonder that Goethe's and Wordsworth's thoughts should frequently flow in the same channel.

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A SOURCE FOR THE TOWNELEY "Prima Pastorum."

THE *Prima Pastorum* of the Towneley *Mysteries* mentions through the mouth of Jack Garcio (Edition of Early English Text Society, I. 180) "the foles of Gotham." It is with no great surprise, then, that I find among the *Merry Tales of the Mad-men of Gotham*,¹ printed by W. Carew Hazlitt in his *Shakespeare Jest Books* (iii, pp. 4-5), a tale which very closely corresponds to a portion of the First Shepherds' Play. My surprise is that, so far as I have been able to discover, this correspondence has not been noticed before.

The tale (No. 1 of the *Merry Tales*) is briefly this:—A man going to market to buy sheep, meets another who tells him that he shall not bring his sheep home over the bridge. The first says he will: and they fall to quarreling "as there had been an hundred sheepe betwixt them." Thereupon a third enters with a bag of meal on his horse. To convince the quarrelers of their foolishness, he empties his meal into the river; and then tells them that there is as much wit in their heads to strive "for that they have not," as there is meal in his sack.

This in general outline is almost identical with a portion of the First Shepherds' Play. The only difference of importance is that there is no mention in the play of a bridge.

When this correspondence of the play and the tale is indicated, there is no further need to show that the story of the Men of Gotham is a source of the *Prima Pastorum*. For the mention in the play of the Men of Gotham proves at once that the Gothamites were well

¹ From an edition of 1630.

known when the piece was written, and excludes all possibility of the play giving rise to the tale. Thus in the First Shepherds' Play we have the earliest instance of a dramatized tale in English. Besides, we have an indication that a source may yet be found for the comedy portions of the more significant *Secunda Pastorum*.

Beyond the fact that the Tale of the Men of Gotham is a source for the comic portion of the *Prima Pastorum* in general outline, I think it probable that the tale, as it is printed by Hazlitt, is very near in phrasing to the form of the tale used by the early dramatist. I draw my inferences from the following correspondences:—

In the tale the two men meet.

"Well met, said the one to the other. Whither be yee going? said he that came from Nottingham. Marry, said he that was going thither, I goe to the market to buy sheepe."

In the play (ll. 82 ff.) the shepherds greet thus:—

Secundus Pastor. "how, gyb, goode morne / wheder goys thou ?

Thou goys ouer the corne / gyb, I say, how !

Primus Pastor. Who is that? John horne / I make god a vowe !

I say not in skorne / thom, how farys thou? "

After some little conversation about the misery of life, the First Shepherd says (l. 101), "I go to by shepe." Above at the end of his first monologue (ll. 42-3) he has said,

"To the fare will I me,
To by shepe, perde."

In the tale when the two men fall to quarreling, and the sheep become real to them in their excitement, "Then they beat their staves against the ground, one against the other, as there had been an hundred sheepe betwixt them."

In the play the same number is introduced a bit earlier. Before the shepherds come to active quarreling the Second Shepherd says (l. 109),

"Not oone shepe tayll / shall thou bryng hedyr,

Primus Pastor. I shall bryng no fayll / A hundreth togedyr."

In the tale, when the third man had appeared,

"Help me, said he that had the meale, and lay my sack upon my shoulder. They did so; and he went to one side of the bridge, and unloosed the mouth of the sack, and did shake out all his meale into the river."